naturally the objects of much interest in society. There is no more hospitable house in Washington than the English legation. under the regime of Sir Julian and Lady Pauncefote and their daughters. Their teas, balls and receptions are many, the drawing rooms are always filled with flowers and the refreshment tables bountifully supplied with dainties. The new faces at the British embassy belongs to Mr. Reginald Tower, a tall, blonde bachelor, who studies the Washington world through eyeglases and wears an expression of ability to see the humorous side of things. He entered diplomatic service eleven years ago, and has been stationed in Constanti-

nople, Madrid and Berlin. The embassador from Spain, Senor Dupoy De Lome, and his handsome, dark-eyed wife have been extremely popular in cap-Ital society. The Spanish legation has also added another bachelor to the list of eligibles in the person of Senor Juan Dubose. He is here as an additional "first secretary" (there are now three "first" secretaries), and since 1879 has served continuously in various parts of the world. He speaks English like an Englishman, which does not mean absolute perfection in the language, and is an expert wheelman. From South America comes Senor Saratea Pinto, of the Chilean legation-a man of fine appearance and intellectual attainments. For some years he was professor of international law in the military college of Sandiago de Chile, and afterwards consul general of his country to Argentine. He is a literary man, and has written much on the economic questions of the hour. His position here is that of first secretary of Gana. His wife is now in Paris with her two children, but is expected to join her husband early in January and to become no insignificant factor of society. Another important (unmarried) addition to the foreign colony is Senor Almeida de Brandao, second secretary of the Brazilian legationa Portuguese by birth, but a thorough scholar and cosmopolitan by force of circumstances. Yet another is Count Anenokosi, of the Japanese legation-Oriental in appearance, but highly educated in Germany. He comes here via Rome, and was at one time private secretary to Viscount Aoki, minister of foreign affairs.

One of the leading diplomatic homes of the present season is the legation of Austria-Hungary, lately established in a handsome house in the ultra-fashionable quarter, which was purchased by the government of those nations for their representa-Mr. Hengelmuller, a Hungarian by birth, was educated in Vienna and is one of the most learned and distinguished diplomats in Washington. His young and beautiful wife is Russian, reared and educated in Paris. This is her first winter in this country, and already her Saturday afternoon receptions, in which she is assisted by the minister and Prince Wrede, of the legation, are regular crushers.

A NOTABLE EVENT. The most notable event of the early Washington season was the recent "coming out" of Miss Vivian Sartoris, General U. S. Grant's granddaughter. In manner and features the little girl (she is not yet eighteen) closely resembles her mother, the Nelly Grant of the White House a score of years ago, whom her father so idolized. Miss Vivian has the same brown hair, with a slight tinge of auburn, and big blue eyes that are almost the shade of violets, and a charming air of good will toward the world in general. But, unlike our Nelly of other days, she has a very high color, acquired from the healthful, open-air life abroad. She speaks French like a Parisian, possesses a highly cultivated voice of great natural power and sweetness and is always perfectly dressed; and as money is nowadays plentiful in the Grant Sartoris family, it goes without saying that its fairest representative rides upon society's topmost wave. Mrs. U. S. Grant purchased a spacious house last year in Washington, in which are gathered the treasures of her tour around the world and many relics of her distinguished husband. Here the granddaughter made her debut, amid palms and growing marguerites and heaps upon heaps of bouquets, which had been sent by admiring friends. The several hundred guests included everybody in social life, from Cabinet and diplomatic families down. The fair debutante was appropriately dressed in white mousseline de soie, which looked the perfection of simplicity, but being Paris-made, must have cost a pretty penny. Skirt and bodice were trimmed with rare Venetian lace and she carried a huge bouquet of valley lilles. Mrs. Nelly Sartoris, looking very little older than her daughter, wore white silk, figured with pink roses, and a Marie Antoinette fichu of pink chiffon edged with lace, and a diamond crescent in her dark hair. Mrs. U. S. Grant was very richly gowned in black thread lace over white satin, en traine, with diamonds galore. She looked not at all like the thrifty housewife who years ago in Galena cooked her husband's dinner and hung out the weekly "wash" with her own hands and rocked baby Nell to sleep on her motherly bosom. Poor, rich, old woman! What would she not give. I wonder, to go back to those early days and spend this Christmastide with her gallant young husband and all BRICHAM.

### the babies beside her? The Word "Reliable."

Philadelphia Times. One of our boys was told the other day, that he should not use the adjective "reliable," in the sense of "trustworthy," and as no reason was given, and as, moreover, he finds "reliable" in all the modern dictionaries, he asks us to tell him what ob-

jection there is to the word. In speaking of this very word, a wellknown writer says: "The authority of King Dictionary rests upon common usage, sanc tioned by the aristocracy of the intellect. Common usage makes the aristocracy subservient and overrides the king's veto, but this result is attained only after a long and it is after a long and bit; fight that

'reliable" has a place in our language." When it first appeared in print it was greeted with ridicule by the best scholars. They called attention to the fact that the verb "to rely" is neuter, and should not be used before the objective case without the Intervention of the preposition on or upon. "Reliable," therefore, they condemned as being irregularly formed and, in fact, a verbal monstrosity. So much for the dictum of the "aristocracy;" what about

That "overrider of the king's veto" contended that "reliable" was a good and convenient word to use in place of the phrase, "to be relied upon;" that it was particularly useful as a synonym for "trustworthy" when things, and not persons, were spoken of; that we may rightly speak of a "trustworthy" man, but a "reliable"

And so, like "laughable," "available" and a few other derivatives of neuter verbs, "reliable" came, saw and conquered. Moreover, it has evidently come to stay, If our correspondent, therefore, will confine its application to things, and say "trustworthy" when he speaks of persons there is hardly a purist, even, in our day,

that would find fault with him.

## Accountability.

Him dat giv' de squir'ls de bushtails made de Him dat built de gread big out de little valleys, Him dat made de streets an' driveways wasn't shamed to make de alleys.

We is all constructed diffent, d'ain't no two of We cain't he'p ouah likes an' dislikes, ef we'se bad we ain't to blame. Ef we'se good, we needn't show off, 'case you bet it ain't ouah doin We gits into cu'ttain channels dat we jes' cain't

we all fits into places dat no othah ones An' we does the things we has to, big er little, John cain't tek de place o' Henry, Su an' Sally Bass ain't nothin' like a sukah, chub ain't noth-

When you come to think about it, how it's all planned out, it's splendid.

## RARE DRAMATIC EVENTS

JOHN HARE AND GARRICK THEATER COMPANY AT THE GRAND.

Kathryn Kidder in "Sans Gene" at English's-Strong New Year's Attractions Later in the Week.

John Hare, the distinguished English actor, who will bring his complete London Garrick Theater Company to the Grand Opera House to-morrow night, listened to English applause for thirty years before he plucked up courage to come to the United States. During that time he had seen nearly all his fellow actor-managers, most of them below him in artistic prestige, visit this country and return with well-filled coffers, if not enhanced reputations; and during that time also friendly Americans were telling him that he was the very actor our stage would honor and who would honor it-the only one who could compare with our own Jefferson in the quality and supremacy of his art. Among these friendly Americans was Bret Harte, and he it was who at last prevailed upon him to visit America. He conquered the critics in his brief tour last season. The daintiness and perfection of his art, his mastery of character delineation, the honest strength of his support and the merit of his plays brought him results that no theatric method of booming could have accomplished. The impression he made induced him to come again, and this second American tour, under Charles Frohman's direction, is far-reaching enough to include

Though he has created roles innumerable. the one on which his fame will most enduringly rest is that of Benjamin Goldfinch in "A Pair of Spectacles," the delighted comedy which Sydney Grundy adapted from the French of Labiche and Delacour. With this he will open his engagement tomorrow night, repeating it Wednesday night. Mr. Hare's work as "Goldfinch has been compared to one of those masterly and minute paintings by Meissonier. in which almost microscopic detail contributions to the general sentiment of idealhuman nature, a well-painted picture wherein the merely business side of life is put in direct contrast with what might be called the better side of life. It affords excellent opportunities to all Mr. Hare's principals, but especially to Mr. Charles Groves, an actor who won fame in this ountry years ago with Lester Wallack His part of Uncle Gregory is the very antithesis of the fine old Christian gentleman, Benjamin Goldfinch. Mr. Hare's leading lady, Miss May Harvey, also has a strong and clear-cut part.

"A Pair of Spectacles" will be preceded on Monday evening by a one-act play from the pen of Francis W. Moore, entitled "When George the Fourth was King." and on Wednesday evening by a duologue written by I. Zangwill and called "Six Per-

Tuesday evening will be notable for the revival of Tom Robertson's fine old comedy, 'Caste," with Mr. Hare as Eccles. It was in "Caste" that Mr. Hare won one of the greatest successes of his early career, when, 1867, he created the part of Sam Gerridge. That part is now assigned to his son, Gilbert Hare, a clever young character actor, who is following in the artistic footsteps of his father. Tradition has fixed the limitations within which Eccles must be interpreted, but if what the critics who have seen it say be true Mr. Hare has proken away from tradition and presents the Eccles that Robertson drew. John Hare and Tom Robertson were close personal friends, and the actor had often heard the author describe how he would like to see the character played. It is therefore, only fair to assume that Mr. Hare has direct authority for his conception. It will be an interesting event to all students of the stage, as well as to playgenerally. Miss Harvey will be the Polly Eccles, Miss Mona K. Oram the Esther, Mr. Frederick Kerr, well known in this country, the Hawtrey, and Mr. Frank Gillmore the D'Alroy. All stage accessories.

### have been brought from England. English's-"Madame Sans Gene."

To-morrow and Tuesday nights English's will have Pitou's great production of 'Madame Sans Gene," with the original company, headed by Kathryn Kidder. It takes a wonderful playwright like Sardou to transplant from the common people. from a laundry, a girl to the magnificent surroundings and grace and etiquette of the royal court, without having her plain, blunt speech and lack of social dignity lose her at least a measure of sympathy by ridiculousness. In "Madame Sans Gene' the names of Victorian Sardou and Kathryn Kidder are linked together. He has written a great comedy and she has created a great character. Sardou has written "Fedora," "Theodora," "La Tosca," "Cleopatra" and "Gismonda," but "Madame Sans Gene" has a purer and saner theme.

Augustus Cook appears as Napoleon, He reated the part for the English production and has played it ever since. Harold Russell is the Marshal Leferbre of the play and Catherine Campbell the Princess Eliza. There are forty-two characters in the cast. The costumes and scenery are elaborate. It will be here only two nights -to-morrow and Tuesday. "Madame Sans Gene" is underlined for

production at the Lyceum Theater, Lon-

don, in December, with Sir Henry Irving as Napoleon, and Ellen Terry as Madame Sans Gene. Miss Kidder owns the rights of "Madame Sans Gene" for this country, so it is not likely that with such a valuable piece of property in her possession she will let it go to her English cousins for production there. "Madame Sans Gene" was originally produced at the Odeon, Paris, with Mme. Rejane in the title role, and her performances there raised her to international renown. She was an actress of respectable parts, but not known outside of Paris until she essayed this role. After the run in Paris had closed she crossed the channel and conquered London. But before Mme. Re-"Madame Sans ane came to America Jene" had been translated and played in this country by Miss Kathryn Kidder, with Mr. Pitou's company. The producion was so splendid, the acting so good, that when Mme. Rejane and her French company arrived, two months later, she met a cold reception and was obliged to resort to her regular repertoire at Abbey's "heater, New York. Finally she returned to Paris, disappointed at the failure of her

season in America. Rhen Thursday at English's.

For the first time in something more than She will be at English's three nights, beginning next Thursday, with matinees New Year's day and Saturday. and will appear in two productions that will be her first presentation in Indianapolis. Rhea has long been identified with emotional roles. She will, however, during this engagement make a decided departure and appear here for the first time in her stage areer as a comedienne. The new version of that historic romance, "Nell Gwynne, will be the play. The play has been especially written for her by Paul Kester. At the matinees on Friday and Saturday Mile. Rhea will present for the first time in this city "Josephine, Empress of the French. The sale of seats begins to-morrow.

Morrison in "Faust" Thursday. Lewis Morrison's production of "Faust' will be seen here the last half of the week with matinee New Year's day and Saturday. This is quite a marvel in stage mechanics and electrical effects. Few plays have been before the public longer and have had more popularity than Morrison's "Faust." Mr. Morrison will again present his original creation of Mephisto, and Florence Roberts will play Marguerite. The

### engagement on Thursday. Park-"Great Train Robbery."

advance sale, will open to-morrow and the

A man hunt is one of the realistic episodes in Keogh's new Western play "The Great Train Robbery," at the Park tomorrow for three days. A gang of robbers hold up a train, blow open the express car with dynamite and crack the safe. The scenes of the story are laid in northern Texas, Oklahoma and Indian Territory, The recent pursuit in real life of the Zip Wyatt gang and the capture of their leader furnishes actual facts upon which to base

similar incidents in the play.

years Mr. Davis led an exciting career as an emissary for Dorsey & Co., and during that time he became acquainted with 'Billy the Kid,' "Charles Bowdry,' "Texas Red," "Bob Robinson," and other "gun experts." In "The Great Train Rob-bery" five or six of the "conjurers with the gun" will "hold up" an express train and rob it of a valuable cargo of gold and greenbacks. There are real Indians, scouts and two trained grizzly bears in the play.

Indianapolis Girl in "Sans Gene." Miss Catherine Campbell, an Indianapolis girl who has been playing with the different New York stock companies for the past three seasons, will make her first appearance here next Monday night as the Princess Elisa (Napoleon's sister) 'Madame Sans Gene." She wears a magnificent Empire gown with court train and has one very effective quarrel scene with Napoleon and Queen Caroline in the third act. It is possible Miss Campbell's next engagement will be at the Lyceum Theater, London, as she is now in correspondence with Sir Henry Irving in reference to fiiling this same part in his prospective elab-orate production of "Madame Sans Gene."

New Cinematographe Views. The fifth week of the Cinematographe at the Park will open to-morrow with ten of the choice pictures of the Lumiere plates. These views comprise the arrival of an elevated train at Battery Place, New York, skaters in Central Park, the babies' breakfast, a companion picture to the pables' quarrel, and about as pretty; rench cavalry in battle, Fulton street Brooklyn, and other scenes filled with life and action.

"The Cotton Spinner" Thursday. The Park's attraction the last half of this week opening with Thursday's matinee is "The Cotton Spinner," Rich and said to be an excellent one. The Cinematographe continues through this engagement, matinee and night.

The Crystal Maze. The mysteries of the labyrinth of mirthe Eden Musee has attracted many people there during the past two The Crystal Maze furnishes a pleas-

a. m. to 11 p. m. Empire-Oriental America.

"Oriental America" will be the offering at the Empire Theater the first three nights of the coming week, opening tomorrow matinee, and with a matinee daily, closing Wednesday evening. This organization was presented here earlier in the season and made a hit. The costumes were of fine fabric and the scenic display adequate. The electrical effects were pleasing and the show, as a whole, was enjoyable. This time new operatic selections, as well as new negro melodies, are promised, and some new specialties. "Billy" Eldridge and his wife will contribute to the funmaking and Jessie Shipp and Edward Winn will oner some new character songs. Tom Brown, of this city, who has repeatedly been announced to appear here, will at last get a chance to make his first bow in public in his native city. He is said to be a most pleasing monologuist. In the opening skit, which will be comedy conceit, dealing with Li Hung Chang's reception in this country, Mr. Brown will impersonate Li. In the operatic portion of the bill Sidney Woodward, John Jackson, Jube Johnson, Mattie Wilkes, Inez Clough, Mme. Plato and Margaret Scott will offer some new operation

"Excelsior," one of Ed F. Rush's enterorises, will be seen at the Empire weel commencing Monday matinee, Jan. 4. It is said to be a strong company, presenting novel features. "Vanity Fair," one of Gus Hill's new pectacular shows, and the old-time favorite, "The City Sports," are booked at the

# A REMARKABLE YOGI.

Can Dislocate Nearly Every Joint in His Supple Body.

Empire during January.

New York Journal. London is interested in a Hindoo Yogi ligaments for the sake of his religion. In consequence he is able to turn his limbs in any direction and to perform other apparently impossible physical feats. He declares his ability to stand on his finger tips for seven days. The Yogi has been examined by a distinguished professor of anatomy, who lectured upon him before the students of St. George's Hospital in London. They were satisfied that he was the most curiously constructed man that they had ever seen. His name is Bava Lachmandass. A Yogi is a Brahmin, of very high caste, who goes through certain religious exercises with a view to qualifying himself for paradise. These exercises are partly of a physical character. In some cases they result in a complete ossification of a limb, while in others they make the devotee a remarkable contor-The anatomist who lectured on Bava Lachmandass said to the students: "This man has forty-eight positions which are remarkably abnormal. They are produced, so far as I on understand, by emporary dislocations of his joints. But should like to say that they are religious exercises, all of them. In fact, he is a Brahmin of exceedingly high caste, and those movements are his way of taking, if I may say so, a short cut to paradise." At this point the Yogi suddenly sat down

on his haunches, put his hands together backward in an attitude of devotion and turned his feet into his abdomen. 'You will observe," said the anatomist that the tibla rises at least an inch above the condyles of the humerus." The class made a note of it, and the Yogi pleased with this mark of attention wreathed both his legs about his neck and

surveyed the class standing upon the palms his hands. "You see, gentlemen," observed the anatomist with enthusiasm, "he has practical-The Yogi thoughtfully removed one hand from the table and hopped gravely round on the other.

"But." continued the demonstrator, "you

see it does not in the least interfere with

the action of his muscles. Now you will see him bring about a wonderful dislocation of The Yogi twisted both his arms behind him, put his forearms into the hollow between his shoulder blades and wrapped his legs around his ribs.

"I have tried," said the lecturer, pathetically, "to produce some of these distortions with the aid of a skeleton"- he turned to a skeleton which was grinning behind the Yogi-"but I have found it impossible without smashing the ligaments. The Yogi was interested. He turned round and grinned at the skeleton, folded his legs round his ribs, and nodded at it through his

twisted arms. The class laughed, and the lecturer murmured again that the Yogi had positively no ligaments to speak of. But this was not all; the Yogi twisted his elbows round his hams and folded his hands behind his ears; he doubled up his legs so that the outer ankle joint touched the femoral artery, he walked on his knees with his lower leg tucked mysteriously away so that it looked as if he had no lower leg, he clasped his hands together and played skipping the rope with himself. he rubbed his scalp with his heel, he went to sleep on one leg with the rest of his body tied up in a knot, and at each fresh development broken phrases dropped from the lecturer, such as "marvelous dislocation of the tibia:" "revolution of the inner ligaments;" "says he can keep it up hours on end;" "positively no pain; ments play no part in his locomotion; and "the most extraordinary thing, tlemen, is that, though he hasn't any ligaments to speak of, he can walk quite

"And," concluded the lecturer, as the Yogi suddenly ceased his movements of woven legs and wreathing hands, "he a man forty-five years of age. The Yogi smiled and bowed, and began calmly to twist his turban, and replace it

on his shiny hair, while the lecturer invited the students and spectators to make comments or afford explanations. But neither comments nor explanations were numerous One distinguished anatomist who was present remarked that if the Yogi's movements were a short cut to paradise the road thither must be long and rougher in India than in England; but although this utterance was greeted with a ready laugh, and although a controversy divided the anatomists as to whether the Yogi's ligaments were succeptible of being twisted in one way or two, the majority of those present were content to regard him as the wonder that he is. The Yogi, at any rate, seemed well satisfied.

## Marriageable Age.

The discussion had waxed warm. He had given his views upon women and marriage and she had disputed every assertion he had made in regard to the age at which a girl should marry.
"Well," he said, in desperation, at last

"Why, I don't believe there can be any ter Church, Hartford.

"what do you consider the marriageable

MUSICIANS

A "WIG" CONTROVERSY AGITATING NEW YORK OPERA ATTENDANTS.

Cecile Chaminade to Come to America and Give a Series of Recitals of Her Own Compositions.

The New York papers have been receiving numerous "notes to the editor," all or account of Mme. Emma Eames appearing as a brunette in the role of Elsa in "Lohengrin" at a recent performance. People seem to think that Elsa should be a blonde and that Lohengrin should have a beard Jean de Reszke appeared almost beardless at the same performance, but he has not been so severely criticised as Mme. Eames Wigs or no wigs? That's the question -whether it is better to have an Elsa who will be a blonde or an Elsa who will sing the part to the exquisite perfection of Mme Eames. The essential point of a "thoroughly effective" opera performance is th execution of the music in the composer true spirit. The music is of supreme im portance; the acting is secondary, whereas scenery, costumes, etc, are only what the frame is to a painting.

Mme. Eames herself said: "Wagner made Materna remove her blonde wig when he found that she looked better and that her Maeder's new production. The company is face was then more expressive. His aes thetic taste was sufficient to justify his course in his own eyes. I think that Mme Eames is more effective as Elsa wearing her own hair than she would be did she adopt a blonde wig. For myself, I always want an artiste to look her best in her

Opera is about three hundred years old ant diversion, and its illusive features are attractive. It will be open daily from 11 The story of the introduction of opera in Florence in the last part of the sixteenth century is exceedingly interesting It grew out of the enthusiasm of a number of amateurs in the city on the Arno who desired to revive the old Greek tragedy, or at least, to reproduce operas on the old models. Foremost among them was Per: To him we owe the first opera produced in

first opera performed in Rome was produced in 1606. It would be very curious could devotees hear parts of these early Italian operas performed as they were at that time. Imagine a small improvised stage in the house of some noble in Florence; a stage destitute of any of the accessories of the present day; the company friends of the composer; the play based on some of the old stories so current at that time, and an orchestra consisting of a harpsichord played behind the scenes, one viola da gama, which was a sort of large violin, one large lyre, one large lute and

The great difference between Italian and German music began about the beginning of the seventeenth century. Italian music as we know it, grew out of the monodistyle. German composers were not affected by the monodic craze, which swept over Italy, owing, perhaps, to the conservatism and greater stelldity of the race and to the influence of the reformation. Then, too, Ger many was not so much the land of the singer as Italy was, and the predecessors of Haydn, Mozart and Beethoven naturally turned to instrumental forms. Bach was the great master who developed what may be termed an instrumental polyphonic style Handel, who went to Italy, fell under the spell of Italian opera. After his return i 1709 he established himself in London, where he found Italian opera in full sway. H entered the list at once, bringing "Rinaldo" as his first venture, an opera

which he wrote in fourteen days. Only one woman to-day is regarded by musicians as a "composer," in distinction from "a woman who composes." She Mile. Cecile Chaminade, of Paris, who ha been engaged to come to the United State voted entirely to her own compositions This in a way is an unprecedented an gagement. How many men have had personal an honor? Rubenstein, to be sure had a similar offer, but he didn't take up. And just to be thus classed with one of the Titans of musical art is surely a new triumph for the advancing sex. Mile. Chaminade is known to American chiefly through her songs and pianofort pieces; but she is also a brilliant pianist and has written several orchestral and large form works, one of which, indeed first brought her to notice. This was ballet, "Callirhoe," produced first at Marseilles. She also wrote a dramatic sym phony with a chorus, entitled "Les Amaand her "Concertstuck" has been often performed. She began composing between seven and thirteen and compose religious music that was played at th

church she attended in Le Vesinet. Lillian Blauvelt is one of the few Ameri the realm of grand opera. She is a na tive of Brooklyn and is said to be one o the most beautiful women on the stage She is also one of the shining lights of the social circles of the City of Churches Recently Mme. Blauvelt refused an offe of Maurice Grau to appear with the Metro politan Opera Company. She will make her first appearance this season since her return from Europe at Carnegie Hall, Ne fork, to-morrow night, in the oratorio "The Messiah," taking the place formerly occupied by Mme, Nordica, Mme, Blau velt has also consented to make a West ern concert tour, beginning April 15 an continuing six weeks. She will be sup ported on the tour by a company of art ists well known to patrons of the higher

forms of music. A recent list of the operas given at the National Opera House in Paris from Jan 1, 1839, to June 30, 1896, has been prepared In this period Auber was represented by 1,193 performances, Halevy by 1,078, Gounod by 1,031, Adam by 578, Ambroise Thomas by 469, Delibes by 274, Reyer by 246, Masenet 222, Schneitzhoefer by 221, Herold by 173 Saint-Saens by 160, Lavarre by 135, and nineteen other French composers were represented by 1.140 performances. The total number of performances of operas by French composers was 6,920. Of the Italian composers. Rossini has 1,409 performances and Donizetti holds second place, with 1,-003 performances: Verdi, with 721, and Puguini, with \$22 follow: while eight other Italian composers had 337 performances The entire number of representations of Italian operas in the whole period was 3,792.

Herr Michael Balling recently ended series of recitals in London designed to bring prominently forward the Ritter violaalta, an instrument for which it is claimed that it supplies all the shortcomings of the old viola, its tones being purer and clearer, and distinguished by considerable delicacy and richness, while its resonant power greater. Herr Balling, who is said to be very expert player on the instrument. demonstrated its capabilities in a "Fantasie de Concert." in four movements, by Ritter, of Wurzburg, who some twenty years ago set himself the task of regenerating the old viola, afterwards joining Mr. Carl Weber in the performance of a sonata for violaalta and pianoforte, written by Meyer Olbersleben.

Mr. Oscar Hamerstein is growing rash. He offers to pay \$1,000 for a suitable song (he himself will be the judge) for Miss Louise Beaudet. He says the composition must be entirely new and original both as to words and music, and he adds that he wants it chic. with just a soupcon of suggestiveness. The offer remains open unti Jan. 3, and on Jan. 4 the accepted song-if one is accepted-will be sung by Miss Beaudet at the Olympia, probably with Mr. Hammerstein at the plane.

Huberman, the great boy violinist Heinrich Conried, is now in the hands of Mr. R. E. Johnston, who in the past has brought to this country such artists as Yssaye, Marteau. Sauret and Rivarde, will play at the Metropolitan Opera House this evening with Seidl and his orchestra.

Miss Nellie Bergen, the new prima donna of the Hopper Opera Company, is a Brooklyn girl and the daughter of Sergeant John Reardon, of the police force of that city. She was formerly the leading soprano of the Church of the Transfiguration in her native city, and for four years sang in the same capacity in the choir of the Old Cen-

Sig. Carozzi of Milan is to receive the right to perform it throughout Italy for the next

ve years. DeWolf Hopper and his business associates are so well satisfied with "El Capitan's" breezy libretto, as well as author Klein's ability as a writer, that he has been elected to write the book of the comedian's next opera, for which John Philip Sousa will write the score.

Miss Adele Aus der Ohe has been substituted for Herr Rosenthal on the programme of the New York Symphony concert, on Jan. 1 and 2. The orchestral numbers will be Beethoven's Fifth Symphony (in C minor) and the prelude to "Parsifal."

oragnist and composer, has nearly completed his new work, "The Art of Organ Playing," which will consist of six numbers, the sixth part being devoted to the accompaniment of church choirs. Massenet's "Werther," which was pro-

duced in New York in the spring of 1894, will be given at the Metropolitan Opera House on Friday, Jan. 8, with Mme. Eames and M. Jean de Reszke in the cast. Ed Latell, the clever musical comedian,

hails from Frisco. He will go to Europe in the spring to fulfill a number of engagements in London and the British provinces. Frau Materna, Mme. Patti, Mme. Calve | fame, fortune and friends, and Mme. Minnie Hauk have attained the

distinction among prima donnas of being the proud owners of castles. "Wang" has been played over fifte n hun-

dred times. Musician and Songstress Married.

SAN FRANCISCO, Dec. 26 .- Gustave Hinrichs, the well-known musical director, and Miss Catherine Montgomery Fleming were married at the home of the parents of the groom in Alameda, on the evening of Dec. 17. The ceremony was a very quiet one and news of it did not become public until to-day, when the musician and his bride returned from a short honeymoon of the bride and groom and Carl Uhlig, who acted as best man. The engagement was of two years' standing. Miss Fleming, who is a resident of Los Angeles, met the here. musical director three years ago while she was contralto in the series of concerts given by Walter Damrosch in New York. The following year Miss Fleming cast her fortunes with Theodore Thomas, When Hinrichs organized his Italian Opera Company in Philadelphia his present wife was the leading contralto.

Brooklyn. With the evening comes a quiet They close both shop and mill; Hushed are the clang and riot Peace reigns on Heights and Hill For a babe's in every nook in That census-swelling town; Folks walk tiptoe in Brookiyn

When the sun goes down. There comes a sound of crooning, Of sleep songs soft and low: Some thousand throats are tuning To music sweet and slow. The cherubs cease their crowing,

To sleep they snuggle down: Then folks begin tiptoeing In Brooklyn town. Now wee betide the stranger Who comes to lark and play;

Be he Gothamite or granger, He'll be the copper's prey. The man will surely rue it, Who tries to paint that town; The natives tiptoe through it When the sun goes down.

nate Discoverer.

### A LOST ISLAND. Millions in Guano Await the Fortu-

San Francisco Bulletin The mysterious island of the southern said to be has not been discovered yet, though the little schooner Moonlight, it all seas over in the latitude and longitude where it is believed to exist. Out of the regular course of sailing and steam vessels cruised the Moonlight for days, but nothing occurred to break the monotony of the placid southern ocean save the well-known high rock of much-mentioned Clipperton. Treasure island and its wealth of phosphates still exists merely as an unknown quantity, for the rough charts of old Capt. Martin and his adventurous associates are phenomenon caused the lost isle to disaptal sailor knows

pear years ago, perhaps, for all that mor-The Moonlight sailed from this port July 16, bound for Altata, Mexico, with a general cargo. The vessel is the property of A. J. Magee and others, and the primary object of her voyage was the discovery of the island mentioned. Mr. Magee is one of the company known as the Oceanic Phosphate Company, which has shown considerable enterprise in solving the problem of loading vessels at Clipperton island with phosphates. After an outlay of capital and frequent trials the colony established on Clipperton succeeded in securing cargoes for the craft sent out by the corporation from San Francisco, and having placed their Clipperton business on a paying basis a number of members of the company turned their attention to the accounts of a rich guano island that mariners of the old school have declared exists not so many hundred miles off the Mexican and Centra American coast. The supposed location is of course, held a secret by the promoters of the Moonlight expedition. Though those who returned to-day on the schooner are disappointed at not finding the place they

still have hope of some day locating the The Moonlight, after leaving San Fran cisco, proceeded to Altata, keeping a little out of the regular course in so doing, and after discharging cruised again and then put back to Mazatlan, Mexico. From Mazatlan the schooner sailed fifty-two days ago. She cleared for this port, but before traightening out on her northward trip looked the seas over for the lost island. It could not be found, and fearing to waste any more time, as provisions and water might run short, the vessel headed for San

Francisco. For a number of years the lost island of the south Pacific has been searched for by ambitious seamen. The stories concerning it are various and romantic, and, to a great extent, conflicting, though the narratives all seeem to center on the fact that the place exists somewhere about four hundred or five hundred miles southwest of Clipperton island, and is a low coral atoll, which is covered with the richest phosphates. The little unknown isle also has its legends of pirates' treasures, and, according to an old volume containing mention of Lord Clipperton's voyages, was once the rendezvous

One of the expeditions of recent date which have been fitted out to look for the island was the Vine expedition. The Vine's owner. Captain Burns, according to the first officer of the craft, secured his knowledge of the place from an old sea captain named Martin, who died some years ago, and who left an old chest among his belongings which told of a small island in the south Pacific. not down on the regular charts, enormously rich in phosphates. Martin claimed his vessel was driven out of her regular course by head winds and came across the island, which he described. He took a note of the latitude and longitude, hoping some day to raise money enough to fit out a vessel to proceed to that spot and take possession, but death

put an end to his aspirations. The Moonlight, on leaving Mazatlan, was in charge of Captain Spencer, and had a number of local men on board, who still have faith in the theory that the island is still above water, and that the old sea dogs who sighted it in past years simply made errors in their reckonings and have caused all subsequent failures to find the land of

### Rainy Day Costumes for Women. New York Letter in Pittsburg Dispatch

One of the newest and not unpleasant

features of New York street life is only to

e seen to advantage, if I may put it in

that way, on rainy days. This is the sensible costumes of women. The "rainy-day costume." as it is yet distinguished, is of plain dark stuff made up plainly, with skirt from six to eight inches from the ground. From the trailing skirt, with its accumulations of dust, mud and fiith, this short skirt is a big and sudden jump, but it is remarkable how quickly and easily modern social life accommodates itself to these innovations. Men have long been accustomed to seeing women run after almost every fad except the fad for a healthful, sensible and economical costume. This jaunty rainy-day costume seems to roll the years backward and causes a woman of thirty-if she has retained her figure-to suggest one of twenty-five, while the woman of twenty-five becomes again the buoyant schoolgirl just emerging from her teens. And she with the pretty feet and well-turned ankles may disolay these charms without offense or renorse. A few days ago I saw a Fifth-avenue mother of sixty going down town with her two daughters, of about eighteen and twenty-two, respectively, all dressed in the The sensation will not be supplied by imaginary characters either, but by real maginary characters either, but by real plied. "It's different with different girls, and it isn't safe to endeavor to be too spetthe play. Thomas H. Davis was formerly principal agent of a famous "Star Route" mail outfit in Texas, New Mexico, Colomani and the language of the language of the country.

Why, I don't believe there can be any iter Church, Hariford.

Sir Arthur Sullivan's "Mikado," not considered the appeared. The day of carlange dresses for street wear seems to find the supplied by imaginary characters either, but by real plied. "It's different with different girls, and it isn't safe to endeavor to be too spettent with its triumphant tour through Germany, as well as its absolute conquest of many, as well as its absolute conquest of from the earliest ages, that nasty microbe marry depends entirely upon the age at which as gets her first real good chance."

CAREER OF ENGLISH SUCCESS COV-ERING THIRTY-TWO YEARS.

Part Played by Bret Harte and Other Americans in Persuading Him to Come to America.

Two years ago Patrick Collins, United Dr. George F. Brooks, the well-known States consul general to England, gave a dinner in London to some gentlemen whose names had become notable in literature and the drama. In the number were Bret Harte and John Hare, both for many years personal friends. For decades Mr. Hare had been almost the idol of his people as an actor, and as a manager had been credited with having introduced a genuinely modern atmosphere on the English stage. He had done for the embellishment of the modern drama what Henry Irving accomplished for the romantic and historic drama. With his success came

Charles Dickens was his friend. So were Bulwer Lytton and that other Lytton whom we best remember as "Owen Meredith." Then there were Tom Hood, Tom Robertson, Leigh Murray, Charles Reade. Henry James, W. S. Gilbert, from the time when he was a briefless barrister; Charles Russell, now lord chief justice of England; Charles Lever, Anthony Trollope, John Millais, who has forever left his stamp on the world's art; Arthur Sullivan, of musical fame; H. J. Byron, Artemus Ward, Mark Twain, Bret Harte and scores of others whose names are or will be historical. Americans in the English metroptrip. There were present only the parents olis admired him as well. He had never visited America, though numerous lesser stage lights sought fame and dollars over

The turning point came at the dinner given by Consul General Collins. During the progress of the meal Bret Harte asked Mr. Hare why he did not visit America. The actor replied that his reputation was established in England, but that he was always uncertain whether or not American people would like him. Bret Harte argued that from his knowledge of the American people he felt confident John Hare was just the actor they would take to their hearts. When Mr. Hare expressed the fear that the limited repertoire he would have to bring with him, in the event that he made the tour, might affect his popularity with the masses, Bret Harte said that "John Hare is quite as fortunate in his 'Pair of Spectacles' as Jefferson was in his 'Rip Van Winkle.' One such play and one such character should carry him far across the continent, and I shall be much mistaken if they do not." TOOK BRET HARTE'S ADVICE.

Bret Harte was not mistaken, as all who

are familiar with stage events know, for John Hare took his advice, came over last season for a short tour, and was successful. That he was satisfied with the warmth of his reception and treatment is evidenced by the fact that he is now on his second American tour under the direction of Charles Frohman. Bret Harte was not the first to advise John Hare to come to the United States. Lawrence Barrett urged him to do so years ago; so did Mary Anderson and others of our famous stage ocean whereon rich deposits of guano are people. Mary Anderson (now Mme. de Navarro) was especially enthusiastic over Mr. Hare's American tour. "I feel quite cerarrived to-day from Mazatlan, searched for | tain," she wrote, "that when the American people see him they will place him where he should be placed-among the few great artists of our time." Writing about her first meeting with Mr. Hare at a dinner given by Mr. and Mrs. Kendal in London, Mary Andreson says: "I sat next to him and continually wondered at his resemblance in looks, voice and manner to my famous countryman, Edwin Booth. Shortly after this I went to see him act, expecting him to impersonate the kind of parts taken by Booth, I was, therefore, greatly surprised to find him playing a character in which his make-up so disguised him that the Booth resemblance had entirely disappeared. He had, in fact, become a little ruddy-faced gentleman who kept the audience beaming with pleasure from the beginning to the end of the performance. His acting reminds me of the best French

John Hare's career, embracing as it does a large portion of the history of the modern stage, is interesting to all students of the noting that it was he who gave Ellen Terry her first principal presentation to the public, that it gave the Kendals their start in the world, developed the dramatic genius of W. G. Wills, introduced Arthur W. Pinero as a serious dramatist, encouraged Olga Nethersole, trained some of the best actors in England and many that are now in this country, and his had Henry Irving, Toole, the Bancrofts and all the eminent English actors as companions from time to time.

Mr. Hare, whose real name is Fairs, born in 1844, and was qualifying for a civil service examination when the stage fever seized him. He was nineteen years old then, and the place of his attack was a country house in Yorkshire. He made his first appearance as an amateur in Palgrave Simpson's version of "Les Pattes de Mouches"-"A Scrap of Paper." A few more amateur performances settled his Liverpool. Here he made his first public appearance in a small part, a fop, in "A Woman of Business," with the usual result -a bad case of stage fright, J. L. Toole was the star and encouraged the novice. Another early friend of Hare was the elder | lisp:

APPEARANCE IN LONDON At the beginning of the management of the little Prince of Wales Theater in London-famous for the productions of Robertsonian comedies-by Marie Wilton and H. J. Bryon, Hare was an applicant for a position in the company. Bancroft, who afterwards married Miss Wilton, was enand thus secured more experience in Liverpool. Finally he appeared in London at the Prince of Wales as Short in "Naval Engagements," but his first hit was made two months later, Nov. 11, 1865, as the sleepy but polite Lord Ptarmigant in the first of the Robertson plays, which made the fame of the house, "Society." In the other Robertson plays Hare, whose first London salary was \$10 a week, rose to distinction and fortune as Prince Perovsky in "Ours," Sam Gerridge in "Caste," Bruce Farquhere in 'Play," Beau Farintosh in "School" Dunscombe Dunscombe in "M. P." parts he acted in this house were Flukes in 'A Hundred Thousand Pounds.' in a burlesque of "Don Giovanni," Nettletop in "How She Loves Him." Sir John Vesey in "Money," Sir Patrick Lundie in 'Man and Wife" and Sir Peter Taezle in The School for Scandal. Withdrawing from the Prince of Wales

Mr. Hare took the management of the Court Theater and began a new chapter of his career there in March, 1875, His leading actress was Mrs. Kendal. plays he produced were "Lady Flora, Charles Coghlan: "Broken Hearts." by W S. Gilbert: "A Nine Days' Wonder," by Hamilton Aide; "A Quiet Rubber," adapted by Coghlan from "Une Partie Piquet," and a revised version of "A Scrap of Paper." with the scene changed to England. Mrs Kendal retiring from the company, Mr. Hare engaged Ellen Terry in her place and produced Wills's "Olivia." .Mr. and Mrs. Kendal subsequently appeared at the Court in "The Ladies' Battle" and "The Queen's Shilling." Mr. Hare kept himself too frequently in the background as an actor to please his admirers, but his personal repertoire was enriched by such impersonations as Lord Kilclare in "A Quiet Rub-ber," Vavasour in "New Men and Old Acres" and Montrichard in "The Ladies"

In partnership with Mr. Kendal he managed the St. James Theater from October 1879, until July, 1888. It was at this time that "Pinero" was first seriously intro-They produced "The Money "The 'Squire." "The Hobby Horse' and two of his adaptations, "Mayfair" and "The Ironmaster." "Impulse," adapted from "La Maison du Mari," by B. C. Stephenson, had a long run. They sented Mrs. Burnett's and Mr. Gill "Esmeralda" under a new title, "Young Folks' Ways," Hare playing Old Rogers. They revived "Lady Clancarty," "Still Waters Run Deep" and "As You Like It." twenty-two, respectively, all dressed in the short skirt and bootees. Nor could the mother have been distinguished from the younger women, save by the closer view of her gray hairs and facial lines, so lithe and graceful she appeared. The day of car-

fellow," Henry Beauclerc in "Diplomacy Julius Sterne in "An Old Jew," Major Ed ward Hardy in "Mrs. Lessingham." Carl of Ravenscroft in "Slaves of the Ring" and the Duke of St. Olpherts in 'The Notorious Mrs. Ebbsmith.'

tacles." Roderick Heron in "Lady Bounti

Sir Peter Lund in "A Fooi's Para-

Valentine Barbrook in "Robin Good

## GERMAN-ART TEACHERS.

Their Frenzies Tear the Souls of American Girl Students.

New York Sun.

Although not admitted freely to German universities. American women flock to Germany in large numbers to pursue their studies. Every great city is full of them. They usually hunt in pairs. Without the sustaining comradeship of a boon companion an American girl would be hardly heroic enough to weather the stormy blasts of a German teacher's temper.

Unlike the American girls in Paris, American girls in a German city do not set up housekeeping in any bachelor apartments. They live more often in a big hiving place known as a pension, where for the munificent sum of about \$25 a month each secures board and lodging and the confidential history of the other boarders. Most of these girls are studying music or the language. In Munich and Dresden many of them are ambitious to be artists. All are busy. Many of them are happy. Some of them have talents, but a large number are cherishing hopes destined never to be fulfilled. For them the ravings of the German professor have a special terror. But the average thrifty professor recognizes in his lucid intervals that however weak her voice or poor her playing the American girl is still a profitable source of income. So she is encouraged to persevere. and year after year she prolongs her stay abroad

Many times it is a story of heroic self-She has dreamed of a career. On the altar of that dream she sacrifices all her home ties, her physical energy, her mental peace, her daily comfort, the promise of other things. Too often she awakes to find that it was, after all, only a dream. Of the hundreds, thousands of American girls in Germany who are practicing like mad from early morn until dewy eve-happily the police limit the hours of practice in the city-and talking the musical jargon of the times, very few indeed become known to the world, and but a comparatively small number are distinguished teachers. Those who put the thought of a career aside and look on their study and sojourn abroad as a step toward general culture get the most out of the experience. They have the good time without the heartburning. Their lessons with Joachim or Wirth, Barth or Moskowski, may not always be unalloyed pleasure, owing to their own stupidity or the well-known impatience of a great music master, but the benefit will be just as great and the pleasure twice as much as that experienced by the poor girl who feels that the sun cannot shine when the master frowns. Be her object what it may, the girl who

likes to do everything she attempts will

meet with discouragements enough when studying in Germany. The chances are that her instructor, no matter what he teaches, is a Tartar. She probably will not uspect it the first time they meet. He will flatter her and fawn upon her, and rub his hands and bow and smirk and call her "Meine liebe Mees Schmidt," if her name is Smith, or "Meine gnadige Mees Schmidt," or anything else that sounds sweet and unctuous. But some day when she forgets how to conjugate the verb he may surprise her by throwing the book at her head or on the floor and thundering out ten-syllable invective. He is quite likely to run his fingers through his hair then until he looks like the Wild Man of Borneo, and to talk until he is purple in the face, while he cavorts around the room, knocking down whatever furniture that may be in his path. Miss Smith attempts back, woe to her. He tells her that her accent is fit to burst the ear drums of such a creature as himself, that she doesn't know anything, never did, and probably never will, that she can't think or talk or write, or even learn. A stranger listening would certainly think that Miss Smith must be only desirable as an addition to the society within an asylum for the feeble-minded. But after she has recovered a few times from the shock of humiliation and indignation which his words give her she learns to take his fits of temper philosophically. She watches his face, and waits

If her teacher is a woman the American girl's trials are even greater. The reaction on the woman teacher's part takes the form of inordinate affection. She weeps over Miss Smith. By way of excuse she sobs out all her family troubles on her pupil's shoulder. Then, after kissing Miss Smith, who by this time is quite limp, she wipes her own eyes, blows her nose, sets her cap straight and briskly begins the lesson again. Then honey in the honeycomb not sweeter than she. But honey nauseates some persons. Miss Smith s addressed as "my dear little angel," "my lovely dearle," "my poor little worm. "my only darling heart," and so on until another storm begins to brew.

for the returning smile.

German teachers, most notably the women, seem to be so constituted that they love a big row for the sake of the reconciliation that follows. That such a row might be omitted never occurs to them. To the German artistic temperament especially it seems absolutely essential in the rise and fall of every little dramatic action. Even the uneducated people have a certain modicum of the artistic in their composition. What, then, could one exject of the masters? Then it has become a fixed theory in German pedagogy that pupils thrive in an atmosphere of discouragement.

About two years ago a young man who had been much praised for his singing choice of a career, and he began to study and consequently thought he had avery for the stage under Leigh Murray. | wonderful voice, went down to Frankfurt-Through Murray he secured a small en-gagement at the Prince of Wales Theater, mann. He offered to sing her one of her husband's songs. She accompanied him. Frau Schumann used to lisp. young man had finished and stood swelling with pride and the effort of his song awaiting her verdict, she said with a solemn

"Abscheulich! The hat eth der Robert

nie gemeint."

Detethable! Robert never

meant it tho! Prof. Wirth used to tell that story with great enjoyment, for the young man was an opera singer of some fame and much conceit. It is said that, after hearing Frau Schumann's comment he took the next train for Berlin. For those few American women who have the divine spark of genius, training in such an atmosphere may be wholesome If they are big enough to like human nature as it is, regardless of what it ought to be, they may even come to enjoy the

Herr professor's eccentricities.

"Call on the Holy Ghost to help you if you can't do it yourself," he shouts in a frenzy when Miss Smith is stumbling along through a difficult part of a Bach fugue. "Mein Gott! You would drive the spirits of the damned from hell itself," one teacher is wont to explain, as he snatches her violin from her and savagely bows the passage across its quivering strings. pupil was bold enough to say one day that a certain concerto was tiresome. He immediately got into a fine rage. "Tiresome Ja!" Here he snorts. "Tiresome when you Zerlina | play it, Ja. Yes, even if it were the composition of the Lord God himself!" When he is in a gentle mood the professor snatches her fingers from the strings and looks at them, exclaiming 'My child, that's dirty work. Hast thou not washed thy little fingers to-day?" Or he takes her small head between his big hands some morning, and looks at it critically. She turns her eyes up at him wonderingly, and he says, shaking his head very slowly and solemnly; "Head beautifully combed and curled, but

when I look inside She knows then that she hasn't been using her brain as well as her fingers. There are days when the gods on Olympus are not happier than he. her and she has talents and the right tem perament, he calls her "Du" and "Meln Sohn" and "Kleine" "Kamerad," and even "Schmidtchen." He takes up his violin when she begins to play and accompanies her, bringing out deep wonderful tones that fill the soul with ecstacy. She closes her eyes, and for a moment all the struggie and the loneliness and the heartaches seem worth while for the joy of that moment.

## He Didn't Mean It.

One of the season's brides, a handsome oung woman from Texas, has an interesting story to tell of an adventure a girl friend had in a Southwestern town last year. The name of the town is, I believe, El Paso. The girl friend made many conquests and among her admirers was a Mexican gentleman of Illustrious descent and pure Castilian politeness. He was wont to wear a ring of great beauty and great value. The girl from the North observed it one day. "What a lovely, lovely ring!" she said, 'I'd give anything in the world to have one "That is not necessary," replied the polite Mexican, and added, after the flowery fashion of the country, "Senorita, the ring